

The University of North Carolina  
at Greensboro

JACKSON LIBRARY



CA

no. 1637

UNIVERSITY ARCHIVES

TORNERO, VELEZ MARTA. Metal and Cloth Sculptures. (1978)  
Directed by: Joan Gregory. Pp. 3.

This thesis consists of two sculptures exhibited at the  
Weatherspoon Art Gallery from April 30 through May 14, 1978; a  
35 mm transparency of each work is on file in the Walter G. Jack-  
son Library of the University of North Carolina at Greensboro.

METAL & CLOTH SCULPTURES

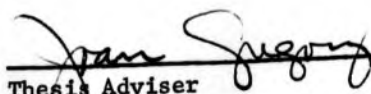
by

Marta Velez Tornero

A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

Greensboro  
1978

Approved by

  
Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee of  
the Faculty of the Graduate School at the University of North Carolina  
at Greensboro.

Thesis Adviser

Jan Szezyng

Committee Members

John Tobias

Chris Killian

Walter Barker

April 21, 1978  
Date of Acceptance by Committee

f3

### ACKNOWLEDGMENTS

Special thanks to all the members of my committee for their continued interest and support.

I wish to express my appreciation to Howard McCaleb, Jim Gallucci and John Spring for their help and technical advice.

The sculpture that I have selected for my thesis exhibition consists of two configurations, executed in metal and cloth. They represent a search for a fluid but contrasting relationship of space and form.

The selection of materials, metal and cloth, was undertaken with the purpose of showing how two materials with opposing physical characteristics can work together in a parallel of function and detail. They also make possible an equilibrium of space and form by allowing these two elements to flow together without conflicts.

The following descriptions of each sculpture indicate the ways in which these materials function in each of them.

VELA MING This is a black rectangular frame made from electric tubing enclosing a canvas. Aluminum bars inserted within the material run parallel to the top and bottom of the frame producing a grid-like effect.

These bars are bent at different radius so the space element can be manipulated and free-flowing curves are obtained with the fabric. Such movement contrasts with the rigidity of the frame.

Vela Ming will be displayed 6" away from the wall to create the effect of the space that seeks to be released by pushing through the canvas.

VELA 6 This is an environmental sculpture consisting of six different modules. Each one is a triangular frame with stretched canvas. The varying levels of the steel frame cause the canvas to change direction, thus creating different tensions.

Strong emphasis is given to the relationships that emerge when the modules are situated next to each other and the relation of one to another. The continuing varied relationships of one to another creates additional dynamic configuration of space and form. According to the angle observed the viewer will receive different sensual and tactile feelings.

The freedom and flexibility of this work invites and challenges the viewer to seek alternatives. Vela 6 is made with the intention of demanding from the audience a reaction, which may translate as a need for order, for uniformity or more disorder and informality.

Manipulating the space and confronting the viewer is a concept characteristic of the work of Julius Tobias by which I have been influenced. Vela 6 will be displayed on the floor transforming the open floor space into an active art area.

## CATALOG OF TRANSPARENCIES

Title	Size
1. Vela Ming View 1	73 1/2" h x 72" w
2. Vela Ming View 2	73 1/2" h x 72" w
3. Vela 6 Configuration 1	55" x 60" x 56" each module
4. Vela 6 Configuration 2	
5. Vela 6 Detail	



3 copies & 5 slides

METAL & CLOTH SCULPTURES

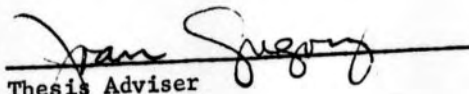
by

Marta Velez Tornero

A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

Greensboro  
1978

Approved by

  
Thesis Adviser